

THE
YOUTH'S REALM

PUBLISHED MONTHLY

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FOR
ALL
WHO ARE
YOUTHFUL
EITHER IN
AGE
OR
SPIRIT

THE 50^a. EDITION

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THE YOUTH'S REALM

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FOR YOUNG AND OLD

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NO. 2.

Washington as the Artists Saw Him

By WILSON MACDONALD, the Sculptor

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MANY centuries will come and go, empires will rise and fall, ere humanity will cease to take an interest in the life, history and individuality of George Washington. The children of the republic will be taught his history in the textbooks of our free schools, and with patriotic pride in later years they will study the life, character and virtues of the Father of His Country in the great works and volumes written by his countrymen. As the republic grows

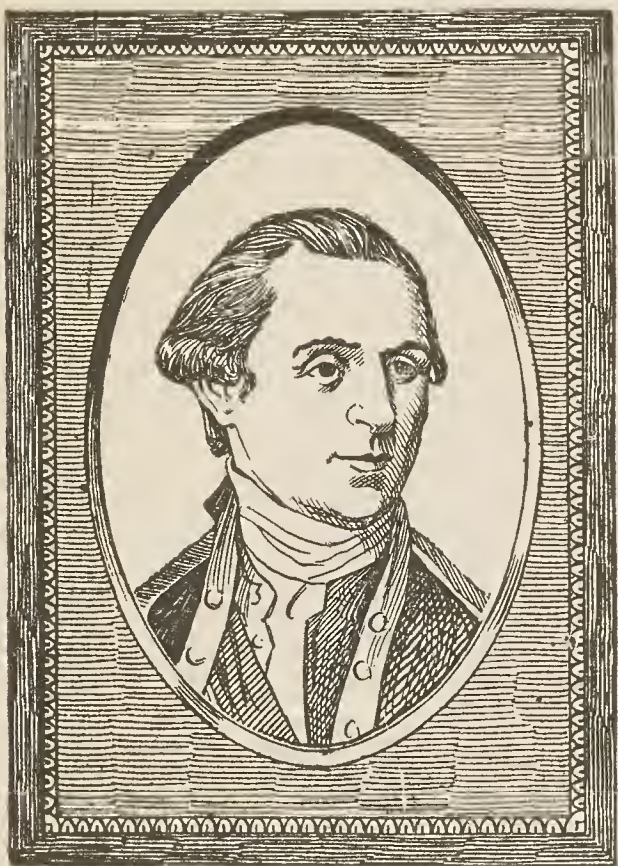
Willson Peale. With this opinion we are inclined to agree. Charles Willson Peale was a very remarkable man. He could do a little of everything and a great deal of a great many things. He was the first painter to execute a life

to Charles Willson Peale and sat for him when he could spare the time. He sat for the picture which congress had ordered and took great interest in it. It is a historical composition, with Washington in full uniform, his hand resting on a cannon. The picture was finished in Philadelphia in 1789, and, as is usual in such cases, the artist and his labors were forgotten. Congress adjourned without paying for the picture, and the artist never received a cent for his work. The picture was sent to Europe for sale, but, not finding a purchaser there, was returned to this country and finally found its way to the Smithsonian institution. Charles Willson Peale's son claimed it, and it is now in Corcoran gallery, Washington. A reproduction of the picture was sold in 1855, when the Peale museum, in

Baltimore, was disposed of at auction. It was bought by Mr. H. P. McKean and is still believed to be owned by him. There are in existence several full length portraits painted by Charles Willson Peale, evidently from life. One full length portrait is now owned by the Earl of Albemarle and is in the Keppeler family of Norfolk, England.

Among the great number of portraits painted by Peale from life one is now in Nassau hall, at Princeton, N. J., one was ordered by the state of Maryland to be placed in the hall of delegates at Annapolis, and another is in the gallery of Joseph Harrison, Philadelphia.

It is well known that Governor Harrison, the great-grandfather of our late president, Benjamin Harrison, ordered Charles Willson Peale to paint a full length portrait of Washington in



WASHINGTON AT TWENTY-FIVE—ARTIST UNKNOWN.

greater and grander the philosopher will contemplate Washington's superior abilities, his noble counsel, his prudence and wisdom. The soldier will recount the story of his military achievements and his victories over the armies of the most powerful nation in the world. The patriot will dwell with rapture on his patriotism, his genius and his invincible courage. They will tell how, when the line of the Continentals wavered at Monmouth, he seized the battleflag and bore it to the forefront of the fight and drove the best soldiers of Europe from the field.

There seems to be some doubt and difference of opinion as to who painted the first likeness of Washington from life. It is a miniature and is still in existence. Some say that it was painted in Boston by Copley, but Rembrandt Peale, who painted Washington from life, declares that the first miniature was painted by his father, Charles



STUDY OF WASHINGTON, 1772, BY CHARLES WILLSON PEALE.

size portrait of Washington. This, history informs us, was in the year 1772. Peale had just returned from Europe and was invited to Mount Vernon when Washington was forty years of age. He painted a three-quarter length portrait in the dress of a colonel of militia of the colony of Virginia. Washington wears a cocked hat and carries a gun slung over his shoulder. This portrait has been engraved very often and is familiar to all who take an interest in Washington's likenesses. Peale painted a bust portrait from the three-quarter length, which came into the possession of Charles S. Ogden and is supposed to be still in his family. Peale, besides being a skilled mechanic and the most renowned portrait painter then in America, was also a soldier in the Revolutionary army and led his company in action.

In 1777, when congress was sitting in Philadelphia, it ordered the artist to paint a full length portrait of Washington. Peale was then with his company at Valley Forge. The battles of Princeton and Monmouth were both fought before the portrait was finished, and the brave artist led his company in both battles. Washington was very friendly



WASHINGTON, BY JOHN TRUMBULL.

THIS portrait of Washington "in his heroic military character," as the artist described it, was painted by John Trumbull in 1790 for the city of New York. It now hangs in the governor's room of the city hall, New York.

the year 1782 to be sent to France to assist M. Houdon after he got the order from the state of Virginia to execute a marble statue of Washington. There is no account given anywhere that would lead to the conclusion that M. Houdon used the portrait as material in carving the Richmond statue. Houdon came to this country and got all the material he desired from the person of Washington. What became of this picture that was sent



WASHINGTON, BY JOSEPH WRIGHT.

to France nothing is known. It is now claimed that it has been brought back to this country by some party as yet unknown.

Charles Willson Peale lived to be a very old man, and there is no question that he painted Washington from life many times and had more sittings than all other artists, and, furthermore, he made and sold a greater number of copies of his portraits than all the artists of his time. The last sitting that Washington gave the elder Peale was in Philadelphia in 1795. James Peale, a brother, and Rembrandt Peale, the son, were present, and all three had a splendid opportunity to do their best. The portrait of the elder Peale painted at that sitting is now in the Historical society museum of New York city.

To notice the great number of miniatures painted by the elder Peale and his brother James would exceed the limits of this article, but those interested in Washington miniature likenesses are referred to the great quarto of Elizabeth Bryant Johnston, which is now very rare, but may be found in the principal libraries. It would be strange indeed if there were not in Washington's time a number of would be artists who essayed to take likenesses of the great man. Some of these have been preserved by engravings, but when these indifferent productions are compared with those of Gilbert Stuart,



HOUDON'S BUST OF WASHINGTON.

the elder Peale, his son Rembrandt and the Houdon bust their worth, except as relics, will be readily observed.

Joseph Wright comes next in the order of dates as a limner of Washington. He produced quite a number of portraits in oil and some in clay. These last were very poor. He was accorded sittings and painted the general and also Mrs. Washington at Mount Vernon. One of Wright's first portraits descended to Mrs. Annie Hopkinson

Foggs of Philadelphia. It is claimed that the best oil portrait by Wright was for Mrs. Powell of Philadelphia, but there are others, one of which descended to John Hare Powell of Newport and is still in the family. These portraits are well spoken of by Henry T. Tuckerman in his critical review of the Washington portraits. Thomas Crawford, the sculptor of the Washington monument at Richmond, praises the fidelity of Wright's as to the actual dress worn by Washington at the time. Another portrait by Wright was purchased by Israel Thorndyke and presented by that gentleman to the Massachusetts Historical society. Wright's portraits surely are not good. They are severe, hard, literal maps of a man without the soul of Washington's personality, that peculiarity which be-

longed to him. Wright doubtless aimed to get the truth by cold imitation, but he had not the ability to reproduce the all important truth, the singular individuality of Washington in his best estate.

There was another portrait of Washington painted by this Quaker artist. It was ordered by Washington for an enthusiastic admirer, an old German marshal, Comte de Solms. That portrait is now in the fortress of Konigstein.

There is still another portrait, a profile, by Wright. In 1861 it was discovered by Mrs. David Nichols in an old closet in Salem street, Boston, carefully wrapped, with the signature of her father on the wrapper. This picture was extensively published about the year 1862, but is not regarded with much interest.

Robert Edge Pine, an English artist of the school and times of Sir Joshua Reynolds, came to America and settled in Philadelphia in the year 1784. In the spring of that year he visited Mount Vernon and again in the spring of 1785. He painted two portraits of Washington, one for Francis Hopkinson. The



WASHINGTON, BY EDWARD SAVAGE.

other he retained, and this second portrait is now in possession of J. Carson Brevoort of Brooklyn. Pine corrected and repainted another portrait of Washington during the constitutional convention. This last picture by Pine is very ordinary, a tame map of the man. Washington himself had that opinion of the likeness, for he declined to sit for Pine again—indeed positively

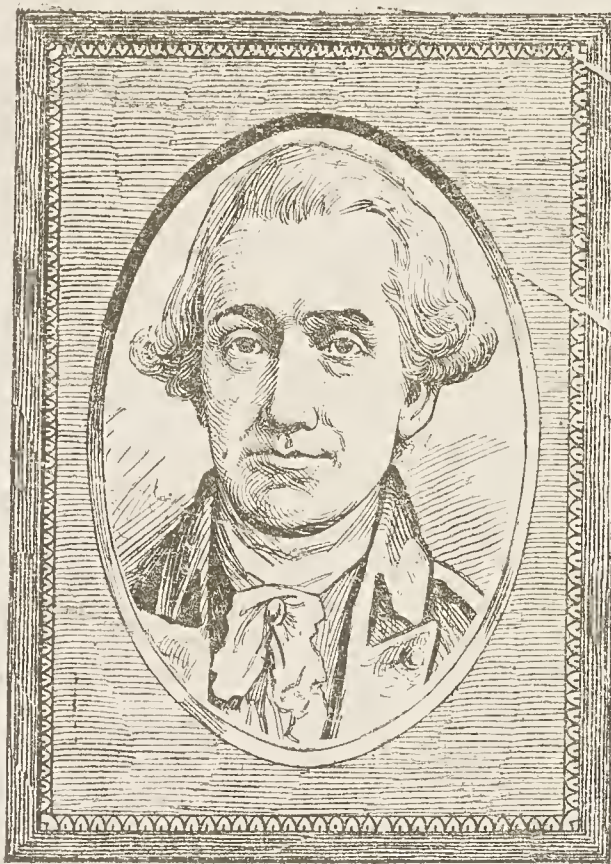
refused when asked to do so.

James Peale was a brother of Charles Willson Peale. As a miniature painter he succeeded fairly well. His one large oil painting on canvas of Washington, known as the Claypoole picture, is an ordinary three-quarter length. He painted a miniature of Washington, which is now owned by the Washington Grays of Philadelphia and was said to be a fair likeness at the time.

Edward Savage was a man of artistic genius and versatility. He was born at Princeton, Mass., learned the trade of goldsmith and after his marriage began painting and engraving. Savage lived for a number of years in Philadelphia. He painted Washington while a resident of that city several times. His first portrait was of cabinet size and is now in possession of his granddaughters at Fitchburg, Mass. The next one was life size, ordered by Harvard college, and now hangs in the Harvard collection. It was Savage who painted the picture now in the New England Museum and Gallery of Fine Arts known as the "Family Group at Mount Vernon." This Mount Vernon group was engraved by John Sartain. The Sartain impressions are now very rare and valuable.

Adolf Utric Wertmuller was a Swede and an accomplished artist. He came to America in 1794. He had been well known in Stockholm and Paris, and he moved in the highest and most artistic circles in Europe. His artistic representation of Washington has received great credit and has been enthusiastically praised by those who knew Washington. In comparison with the portraits of Wright and Pine it will always be preferred as a splendid rendering of Washington in his most agreeable mood. The drawing and modeling of the head are superb. Every part is most carefully painted and is certainly a lofty ideal of the man. The lifelike dignity and splendid presence are unmistakably presented. The artist took the picture to Europe and gave it to Mr. Cazenove of Switzerland. It was afterward purchased from the descendant of Mr. Cazenove and brought to America.

Wertmuller painted several other portraits of Washington, mostly cabinet size, one of which is owned by the widow of Dr. Bogert of New York. Another bust portrait was presented to Mrs. Lawrence Lewis. This last was sold to



SARGE'S PORTRAIT OF WASHINGTON, the United States and is in the custody of the secretary of the interior at Washington.

Christian Guilager came to America from Denmark. After spending a competence in improvidence this eccentric artist settled in Boston and painted a variety of pictures. He sketched Washington by stealth during the visit made to Boston in 1789. A number of citi-

zens of Boston called on Washington and requested him to sit to Guilager for a portrait for their hall. Washington was about to leave the city and made this as an excuse for his refusal to sit. We find the following in Washington's diary: "Portsmouth N. H. Nov. 3 1789—sat for two hours to M— painter from Boston." Whether this M— was the eccentric Dane, Guilager, will probably never be known. The picture of this two hours, whoever

painted it, must have had some merit or the great engraver William E. Marshall never would have wasted his valuable time making a line of engravings of it.

Archibald Robertson came to America from Aberdeen, Scotland, with an introduction from the Earl of Buchan to Washington which bore the request that Washington would sit to the bearer for his portrait. Robertson reached New York in October, 1791, and opened a studio and art school.

Mr. Robertson says, "Although accustomed to intercourse with those of the highest rank in my native country, I never experienced the same feelings as I did on my first introduction to the American hero." Robertson painted two miniatures, one of Washington and one of Mrs. Washington. These miniatures descended to Robertson's granddaughter, Mrs. C. W. Darling of Utica, N. Y., and Mrs. S. M. Mygatt of New York city. The miniatures are remarkable for their beauty and finish as works of art. Robertson painted a large portrait in oil for Lord Buchan, which is now in Dryburg Abbey, Scotland. It received the approval of Washington. Robertson painted, besides those mentioned, the following:

First.—A portrait on marble 9 by 12. This is said to be exquisite work, and is now owned by M. C. Crafts or her descendant or heirs.

Second.—A miniature on ivory which belongs to Mr. E. L. Rodgers of Baltimore. This contains hair of General and Mrs. Washington.

Third.—A miniature set with diamonds and pearls. This was inherited from Mrs. Martha Peters by her daughter, Mrs. Beverley Kenyon.

Fourth.—A portrait from life in the year 1792. This portrait is now supposed to be at Dryburg Abbey, the seat of Earl Buchan.

John Trumbull, the artist, was the son of the war governor, Jonathan Trumbull of Connecticut, called by Washington "Brother Jonathan." John Trumbull was a soldier of the Revolution and became a distinguished historical painter. His pictures contain full lengths of Washington. No great attempt was ever made by Colonel



WASHINGTON, BY GILBERT STUART.

Trumbull to execute portraits. He made sketches of Washington while on his staff, which it is supposed he

subsequently used in his historical compositions now in the rotunda of the capitol at Washington and at New Haven, Conn.

The portrait of Washington painted by Colonel Trumbull now in the city hall, New York city, was ordered by the municipal authorities, headed by the celebrated Richard Varick, then mayor.

The mayor and city council of Charleston, S. C., in 1791 gave Trumbull a commission to paint Washington. The artist chose to represent the general in a full length as he appeared on the battlefield of Trenton. When the picture was finished, it received the unqualified approval of Washington, and some critics even declared that it was superior to the statue of Houdon, but this opinion was rather premature, for the Houdon was not erected in Richmond until 1796, so that the comparison was hardly possible. If the same critics could compare them today, the preference would be for Houdon. Trumbull painted cabinet portraits of Washington and Mrs. Washington which were sold to the government and are now in the patent office. In 1790 Colonel Trumbull painted full length cabinet portraits of Washington for the



WASHINGTON, BY REMBRANDT PEALE.

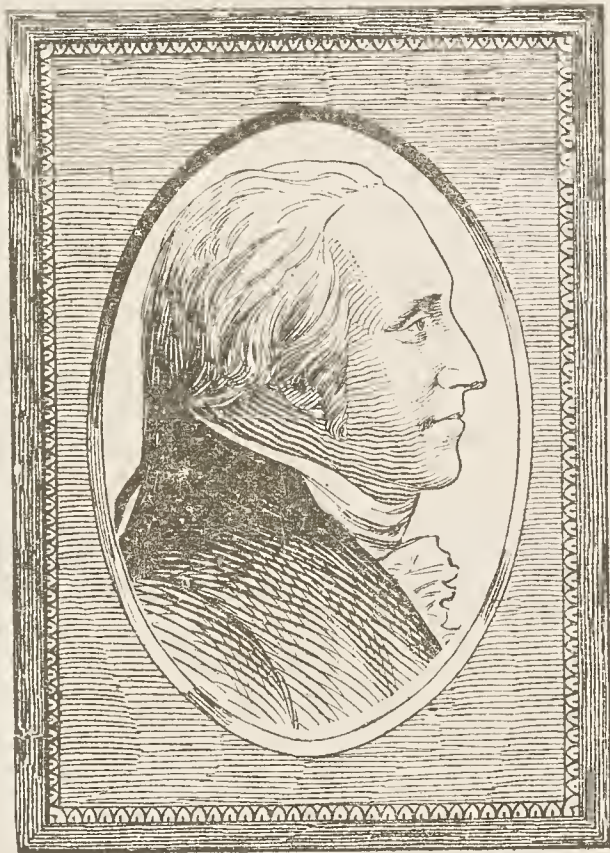
family at Mount Vernon. These were bequeathed by Martha Washington to her granddaughter, Mrs. Elizabeth Custis Law, and descended to Mrs. Law's grandson, Edmund Law Rogers of Baltimore.

Gilbert Stuart, the great American portrait painter, was born in Rhode Island in 1755. The name of no other painter is so often mentioned or so closely associated with the painted portraits of Washington as that of Gilbert Stuart. He may be justly ranked as a colorist with the most distinguished painters of ancient times, and his portraits are superior in colors to the best of our modern painters. It is not known now how many portraits of Washington Stuart really did paint. There are sixty-one Washington portraits for which there is good authority for saying, "These are by Stuart." The number copied by other artists and claimed by their owners to be originals is very great, probably several hundred. Time only will determine the originals. Stuart's palette was a very simple one, and age will reveal the Stuarts. Those painted by other painters will change more or less.

The names of those who own the original heads by Stuart are well known and will be found in Miss Johnston's large quarto.

It is not the intention now to make note of the various artists who made or claimed to have painted portraits and made sketches of Washington. The names of a few may be mentioned:

Pierre Eugene St. Memin, Switzerland; Miss De Hart, New Jersey; Rob-



WASHINGTON, BY JAMES SHARPLESS.

ert Fulton, New York; Jacques Due Barbiere Welbourn, France; William Dunlap, New Jersey; William Bisch; Walter Robertson, Ireland; Robert Field, England. But few of these ever came to the notice of the public. Still most of them were painted during the life of Washington, but not from sittings.

Rembrandt Peale, one of the great artists who painted Washington from life, was born on the 22d of February, when Washington's army was suffering in the cheerless camp at Valley Forge and while his father was in the Revolutionary army. He became a favorite and a companion of Washington. He was a great painter, lecturer and writer and an accomplished gentleman. Rembrandt Peale; his father, Charles Willson Peale; his uncle, James Peale, and his elder brother, Raphael Peale, were favored jointly by Washington with three sittings at Philadelphia in 1795. Raphael Peale made a profile from these sittings which came into the possession of H. H. Huston of Philadelphia, now deceased. The original that Rembrandt painted at that time, it is claimed, was sold to a gentleman in South Carolina. This original is now



ST. MEMIN'S WASHINGTON.

In New York city in the possession of W. A. Cooper, 106 East Twenty-third street.

James Sharpless is known by his colored crayon cabinet portraits of Washington, nearly all profiles, which at the time they were executed were pronounced to have considerable merit. Some of the better ones are now owned by General G. W. C. Lee of Virginia. Another of these portraits is owned by Mrs. George R. Goldsborough, granddaughter of Mrs. Elizabeth Law. There are quite a number of the portraits by Sharpless extant, some of which are considered very good.

Eleanor Park Custis, the granddaughter of Martha Washington, was something of an artist. She made profiles from shadows on the wall at Mount Vernon of both Washington and Mrs. Washington and afterward cut silhouettes which harmonize well with the profiles of St. Memin.

Among the other painters who sketched Washington late in his life was an artist named Kemmelmyne. P. A. Peticolas, it is said, painted Washington from life. John Taylor Johnston purchased the picture from a grandson of the painter, and at the Johnston sale in New York in 1876 it was purchased by F. C. Sayles of Pawtucket, R. I.

Charles de St. Memin, a refugee, came to America, probably in 1790, and made profiles of Washington, one of which must be a good likeness, at least one that we know. It is a strong and lifelike production, but whether or not from life is unknown.

In this article will be found an account of every important Washington portrait painted from life and also a great number that were not produced until after the death of Washington.

INVISIBLE SOLIDS.

Unusual Results Obtained Under Certain Conditions.

A transparent body of any shape disappears, states Professor R. W. Wood, when immersed in a medium of the same refraction and dispersion, and if we could find any transparent solid having these physical properties equal to those of air it would be absolutely invisible. A solid having the refractive index equal to that of air for light of a certain wave length can be found, but it is not a transparent substance, says the Pittsburg Gazette.

Chloral hydrate may be dissolved in hot glycerin until the solution has almost exactly the same dispersion as glass, and a red glass rod dropped into the liquid disappears completely. On withdrawal the rod curiously appears to melt at the end and runs freely in drops.

Lord Rayleigh has pointed out that in uniform illumination perfectly transparent objects would become absolutely invisible and that an approach to uniform illumination might be had on the top of a monument in a dense fog.

Professor Wood gets the desired condition in the interior of a luminous globe. This he improvised from two equal transparent glass evaporating dishes or plain hemispherical finger bowls, which are painted on the outside with a mixture of Balmain's luminous powder and hot Canada balsam, boiled until thick enough to harden on cooling. A small hole is made in one vessel. After exposure of the inner surface to strong light the dishes are placed together and the interior of the ball is filled with a uniform blue glow, in which a crystal ball or cut glass stopper is quite invisible when viewed through the aperture. The closest scrutiny shows a solid only through some effect of the dark line joining the two hemispheres.

The experiment has been made at Aldershot of painting guns and limbers with the three primary colors—red, blue and yellow—as it has been found that guns thus painted harmonize with any kind of background so well that at a short distance they are difficult to locate. Six guns so painted were placed on the Fox hills, and the artillery officers at Aldershot were invited to try to locate them at about 3,000 yards with fieldglasses; but, although the officers knew the direction, none was able to locate them all. Some horse artillery sent forward to engage the guns advanced to within 1,000 yards before they located them. The painting on the guns is seen at close quarters to be in daubs and streaks.

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WORTH-REPEATING SERIES NUMBER 1.

PECK'S BAD BOY

Revised, with the objectionable
parts omitted.

(To Be Continued.)

CHAPTER XXVI.

GARDENING UNDER DIFFICULTIES.

"See here, you coon, you get out of ere!" said the grocery man to the bad boy as he came in the store with his face black and shining. "I don't want any colored boys around here. White boys break me up bad enough."

"Oh, philopene," said the bad boy as he put his hands on his knees and laughed at the candy jars rattled on the shelves. "You didn't know me. I am the same boy that comes in here and talks your arm off," and the boy opened the cheesebox and cut off a piece of cheese so natural that the grocery man had no difficulty in recognizing him.

"What in the name of the seven sleeping sisters have you got on your hands and face?" said the grocery man as he took the boy by the ear and turned him around. "You would pass in a colored prayer meeting, and no one would think you were galvanized. What you got up in such an outlandish rig for?"

"Well, I'll tell you if you keep watch at the door. If you see a baldheaded colored man coming along the street with a club, you whistle, and I will fall down cellar. The baldheaded colored man will be Pa. You see, we moved yesterday. Pa told me to get a vacation from the livery stable, and we would have fun moving. But I don't want any more fun. I know when I have got enough fun. Pa carried all the light things, and when it came to lifting he had a crick in the back. Gosh, I never was so tired as I was last night, and I hope we have got settled, only some of the goods haven't turned up yet. A layman took one load over on the west side and delivered them to a house that seemed to be expecting a load of household furniture. He thought it was all right if everybody that was moving got a load of goods. Well, after we got moved Pa said we must make a garden, and we said we would go out and spade up the ground and sow peas and radishes and beets. There was some neighbors lived in the next house to our new one that was all wimmen, and Pa don't like to have them think he had to work, so he said it would be a good joke to disguise ourselves as tramps, and the neighbors would think we had hired some tramps to dig in the garden. I told Pa of a boss scheme to fool them.

"I suggested that we take some of his shoe blacking that is put on with a sponge and black our faces, and the neighbors would think we had hired an old colored man and his boy to work in the garden. Pa said it was immense, and he told me to go and black up, and if it worked he would black himself. So I went up and put this burnt cork on my face, 'cause it would wash off, and Pa looked at me and said it was wack and for me to fix him up too. So I got the bottle of shoe blacking and painted Pa so he looked like a colored coal heaver. Actually when Ma saw him she ordered him off the premises, and when he laughed at her and actedassy she was going to throw biling water on Pa. But I told her the scheme, and she let up on Pa. Oh, you'd 'a' died to see us out in the garden. Pa looked like Uncle Tom, and I looked like Topsy, only I ain't that kind of a colored person. We worked till a boy threwed

some tomato cans over the alley fence and hit me, and I piled over the fence after him and left Pa. It was my chum, and when I had caught him we put up a job to get Pa to chase us. We throwed some more cans, and Pa come out, and my chum started, and I after him, and Pa after both of us.

"He chased us two blocks, and then we got behind a policeman, and my chum told the policeman it was a crazy old colored man that wanted to kidnap us, and the policeman took Pa by the neck and was going to club him, but Pa said he would go home and behave. He was awful mad, and he went home, and we looked through the alley fence and saw Pa trying to wash off the blacking. You see that blacking won't wash off. You have to wear it off. Pa would wash his face with soapsuds and then look in the glass, and he was blacker every time he washed, and when Ma luffed at him he said the offest words, something like 'Sweet spirit, hear my prayer.' Then he washed himself again. I am going to leave my burnt cork on, 'cause if I wash it off Pa would know there had been somemouging somewhere. I asked the shoe store man how long it would take the blacking to wear off, and he said it ought to wear off in a week. I guess Pa won't go out doors much unless it is in the night. I am going to get him to let me go off in the country fishing till mine wears off, and when I get out of town I will wash up. Say, you don't think a little blacking hurts a man's complexion, do you, and you don't think a man ought to get mad because it won't wash off, do you?"



"Pa said he would go home and behave."

"Oh, probably it doesn't hurt the complexion!" said the grocery man as he sprinkled some fresh water on the wilted lettuce so it would look fresh while the hired girl was buying some, "and yet it is mighty unpleasant, where a man has got an engagement to go to a card party, as I know your Pa has tonight. As to getting mad about it, if I was your Pa I would take a barrel stave and shatter your castle scandalous. What kind of a fate do you think awaits you when you die anyway?"

"I am going to be good or bust a suspender, and hereafter you can point to me as a boy who has seen the folly of an ill spent life, and if there is such a thing as a 15-year-old boy who has been a terror getting to heaven I am the hairpin. I tell you when I listen to the minister tell about the angels flying around there and I see pictures of them purtier than any girl in this town, with chubby arms with dimples in the elbows and shoulders and long golden hair, and think of myself here cleaning off horses in a livery stable and smelling like an old harness, it makes me tired, and I wouldn't miss going there

As the boy went out the grocery man sat for several minutes thinking of the change that had come over the bad boy and wondered what had brought it about, and then he went to the door to watch him as he wended his way across the street with his head down as though in deep thought, and the grocery man said to himself, "that boy is not as bad as some people think he is," and then he looked around and saw a sign hanging up in front of the store written on a piece of box cover with blue pencil:

SPOILED
CANNED HAM AND TONGUE,
GOOD ENOUGH
FOR CHURCH PICNICS.

And he looked after the boy, who was slipping down an alley, and said: "The condemn little whelp! Wait till I catch him."

A BOY AND TWO LIONS

Over in Torino, Italy, there is a little five-year-old boy, Ettore Cesa by name, the youngest son of a prominent business man, who has a daily romp with two baby lions. These infant monarchs of the jungles have not been taken in hand by expert trainers or subjugated by famous tamers. Little Cesa himself converted them from snarling little cubs into affectionate playfellows. The plucky little boy and the beasts are inseparable and have as merry times together as three youngsters of the human family.

It was by accident that little Ettore secured his big, clumsy playfellows. Hearing that two lion cubs had been born at the zoological gardens at Torino, Signor Cesa, thinking the animals good material for an interesting photograph, arranged with the superintendent to take a flashlight of the cubs.

Thinking that little Ettore might enjoy a visit to the zoo, Signor Cesa took his little son with him when he went to secure a photograph of the lions. While the signor was arranging his camera and fuses preparatory to making the flashlight his little son slipped unnoticed into the cage where the cubs were curiously watching the visitors.

Before the startled father or the keeper had time to reach him he was down on his knees, with both baby arms thrown about the cubs. The lions seemed not at all astonished by the presence of the youngster. The keeper entered the cage and stood ready to protect the boy should the beasts show any sign of anger. They, however, calmly looked him over, gave him a playful push with their great paws and as a friendly overture invited him to a game of tag by scampering around the cage.

Baby and lions were soon rolling over and over together, the little one shrieking with laughter and the lions showing their pleasure by low, guttural sounds. When the strange trio were tired of playing, Signor Cesa posed the three and secured several excellent photographs.

Little Ettore had become so attached to his new playfellows that he refused to leave the cage and begged earnestly to be allowed to take the animals home. The signor promised to do his best to secure the cubs and greatly surprised the superintendent of the gardens by announcing that he wished to purchase the two infant lions. After a short discussion the bargain was closed, and little Ettore was persuaded to leave his pets by the promise that he should have them in his own home the next day.

The news flew like wildfire, and half the neighborhood turned out to witness the arrival of the cubs. Mothers kept tight hold of their children and forbade them going near little Ettore, predicting all the while the direst mis-haps to that little fellow.

Signor Cesa himself somewhat doubted the judgment of the venture, and he remained home from business anxiously awaiting the arrival of the beasts. The keeper brought them in a covered wagon, and the people scattered in all directions when the cubs were led out. Little Ettore, however, who had been watching for his playfellows, dashed out of the house and down the steps to

greet them. The cubs seemed as delighted as the child at the meeting, recognizing the boy instantly.

A cage had been placed on the lawn for the cubs, and after a short romp the animals were established in their new home.

Every day now Ettore and the lions may when the weather is fine be seen racing over the lawn together or tumbling about on the grass as friendly and intimate as three children. When it storms, the cubs are taken indoors, and the entire third story of Ettore's home is given over to these beasts and their baby owner.

It is no unusual thing for Ettore to take his two friends with him when he goes in town, and the people of Torino are now quite accustomed to the lions. Other children stroke their lovely heads fearlessly; but, although they accept calmly all friendly advances, with no one will they romp as with their little master.

The little one has succeeded in teaching them many tricks. They always wipe their big paws before entering a house and will shake hands when commanded. They play "dead lion" well and have been taught to sit up and beg for their food much the same as a dog will.

Signor Cesa has become almost as fond of the lions as has his little son, and he says that Ettore shall keep his pets as

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long as they prove docile, and he is anticipating having in a year or so two full grown lions wonderfully tamed and trained.—New York Tribune.

The Iris.



Wee Mabel stood by the garden bed,
Where the tall white iris grew.
"Oh, mamma!" in tones of delight she said,
"It's holding its little hands over its head
To ward off the rain and dew!"
—Mary Elliott Floyd in St. Nicholas.

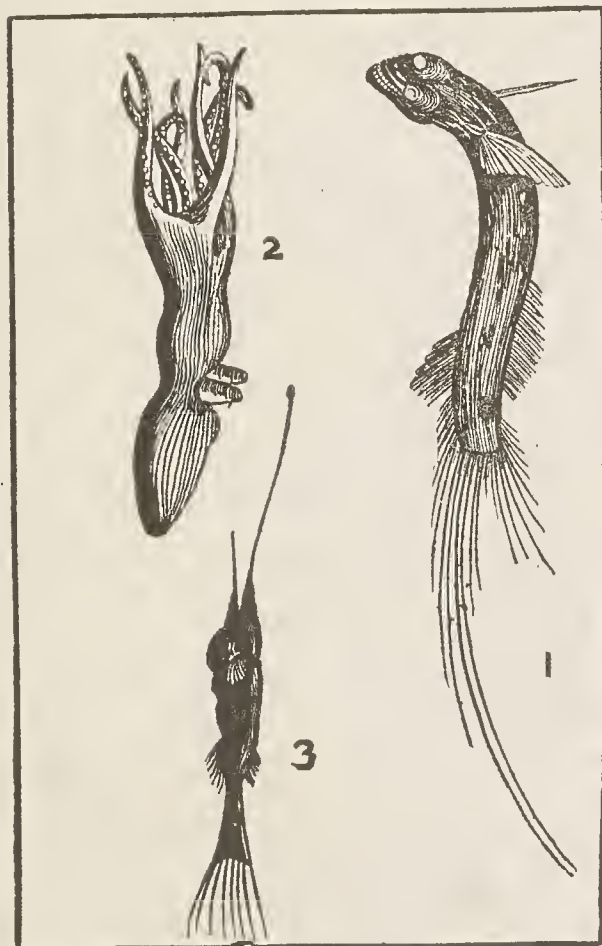
DEEP SEA LIFE.

Peculiar Fish Found In Depths of the Ocean.

The animals who live in the depths of the ocean—that is to say, under a pressure of many hundreds of atmospheres in a medium where the solar rays can never penetrate—are submitted to particular conditions. Thus these beings always surprise us by the singularity of their forms, but in an equal degree with the fauna of the surface that of the depths is adapted to the conditions of its life, says a writer in La Nature.

With the animals of great depths atrophy of the eyes is rather exceptional. Most frequently these organs are preserved and are even of very great dimensions, in certain cases the eye losing its spherical form and becoming cylindrical. This bizarre disposition is observed among the cephalopodes gathered by the Valdivia at the south of the Cape of Good Hope (Fig. 2).

The same expedition discovered a certain number of fish presenting a similar arrangement, one of them (Fig. 1), which came from the gulf of Guin-



SOME QUEER FISH.

[1. Specimen from Indian ocean. 2. Fish from Cape of Good Hope. 3. Ceratide.]

ea and the Indian ocean, not belonging to any known group. With other fish the cylindrical eyes did not look forward, but directly above, and finally there were found fish whose eyes were carried on long peduncles, and with certain scopolides there is at the top of the skull an organ covered with a

transparent cornea and which is none other than a third (parietal) eye.

The complexity of these visual organs proves that even in great marine depths there is still light, it being furnished by innumerable phosphorescent animals, protozoa, hydroids, worms, crustaceans and fish flashing a light through the depths of the ocean which serves to guide them or to attract prey. These flashes of light are produced sometimes by phosphorescent secretions which cover the bodies, sometimes by clearly localized organs.



Think of collecting perfumes directly from flower beds and converting them into colognes and pomades all by the help of electricity and without bothering with the complicated apparatus and elaborate processes hitherto employed! This is what is accomplished by a Washington scientist and inventor, who has devised an electrical machine which when connected by wires and zinc plates with a bed of roses, for example, will gather the odor from the blossoms and store it in bottles. Inasmuch as the roses go on blooming and producing perfume steadily, the precious volatile attar is drawn off continuously so long as the process is kept up. For every rose is, on a small scale, a perfume factory, its scent being due to an essential oil which it secretes.

Now, one advantage of the new process, says a writer in the Philadelphia North American, is that the perfume gathered by the electrical machine is in a condition of perfect ripeness and therefore much more agreeable to the nostrils than that which is separated from the blossoms in the ordinary fashion. Unfortunately much of the perfume ordinarily taken from the flowers is not quite ripe and therefore not at its best, while certain impurities are necessarily absorbed in the processes, injuring the quality of the cologne.

What is wanted is the natural and finished "bouquet" of blossoms growing in the sunshine, and this is what is obtained by the new electrical machine, which acts so powerfully that if a single rose be held in front of it it will cause a pint of water to smell like rosewater in six seconds by the watch.

When the work is being done for business purposes, a flower bed is electrically grounded—that is to say, zinc plates connected with the machine by copper wires are buried in the earth of the bed. As the odor particles rise from the blossoms they are inductively charged and are then attracted to an adjacent static terminal—in plain language, a metal knob with a hole in it, through which the particles pass downward into a jar of alcohol and glycerin. This is kept up until the contents of the jar are sufficiently saturated with the perfume, when it is withdrawn and replaced by a fresh one.

Attar of ylang ylang, which rivals the attar of roses as an exquisite perfume and sells at \$40 to \$50 or more a pound, is the product of an Asiatic tree that reaches its highest development in the Philippine Islands. The tree grows to a height of sixty feet, when three years old begins bearing long greenish yellow flowers and at the age of eight may produce yearly 100 pounds of these flowers, blossoming every month. The attar is obtained by simple distillation of the choicest petals with water, no chemicals being used. Besides its value as a perfume for hair and toilet waters the product is prized among the natives as a medicine, being credited with curing toothache and numerous other pains.

Written for The Youth's Realm.

BE EVER TRUE

To a bright little boy, 7 years old.
Acrostic.

Every day be good and true,
Learn and practise something new,
Mind your parents and try to do,
Everything they ask you to.
Remember them, as they do you.
Forever shun those evil ways,
In which the wicked spend their days;
Nor ever, in your youthful plays,
Speak ill of others, but in praise;
Of such kind acts and words divine,
No ill can come to thee or thine.

H. W. F.

Note: How many readers of the REALM know the meaning of an Acrostic? Look in your dictionary if in doubt.

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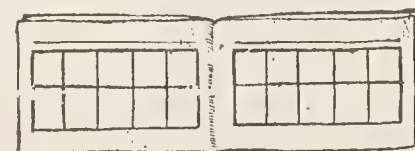
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1900 Cuba 1c, 2c, 3c, 5c, 10c, 5 va. unused 25c. 1900 Cuba 10c orange, spec. dely. unused 13c. Ecuador Jub. comp. 7 va., cat. \$1.25 unused 25c. 50 diff. for 5c. 1895 50c orange, 7c, 50 diff postmarks 10c. 50 U. S. 10c. 1000 Omega hinges 7c. Orders of 50c 1000 hinges free. Richmond Stp. Co., Richmond, Va.

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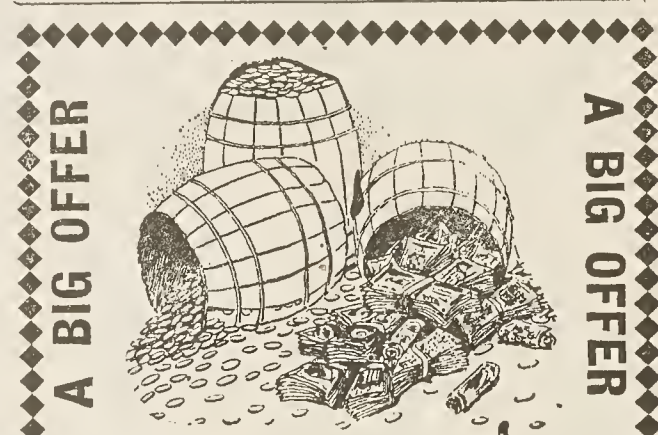
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THE STAMP REALM

A REGULAR MONTHLY SUPPLEMENT, CONTAINING THE LATEST STAMP NEWS OF THE WORLD

NEWS FROM EVERYWHERE.

The 2-cent stamp of the new United States series has at last appeared, and no doubt every collector has seen a copy and passed his opinion upon the new design. The stamp is a decided novelty in the philatelic line, and shows an advancement in the art of making postage stamps which other countries may well take pattern from. The idea of placing biographical dates and names beneath the portraits of statesmen seems to be a new one when applied to a general issue of pos-

tage stamps, although similar information has for some time been placed upon stamps of issue which were commemorative to be used for a limited time only. The stamp thus designed has an educational value as well as a commercial, and no doubt the set, when completed, will be the most popular one ever issued by any government. As to the artistic value of the stamp, opinions may differ. As tastes vary, it would be impossible to select a design which would please every one. Some prefer a design with less

elaboration of the ornamental portions of the stamp, and to such tastes the old issue would have the preference in point of simplicity in its general design.

For philately, the new stamp could not have appeared in a more opportune time. Right at the height of the stamp season, the stamp will have a stimulating effect upon the pursuit which it would not have had a few months earlier, and we can easily predict that many new recruits will join the ranks during the coming spring months. It was a happy thought on the part of Uncle Sam to send out a new steel engraving of Gen. Washington just on the eve of the birthday of the great patriot and statesman, who has been rightly called the "Father of his Country." This is the third stamp of the new set to appear, the other two being of higher value and of less importance. The 8-cent bears the portrait of Martha Washington, the first American woman to appear on a stamp, and the 13-cent, that of Benjamin Harrison. It is probable that the

(Continued on next page.)

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Japan Continued

30s violet, used, 75cts. 45c red 7.50 7.50



'94; 2s carmin 4 4 '96 2d cut, 2 rose, 2.5 4
5s ultramarine 10 10 5s blue, 2 vars 10 6



1899-1901; 5r gray 1
1s brown, 3s violet 1
1.2s gray, 1.2s ble, 2s grn 2
4s rose, 5s org, 10s ble 2
8s olive, 15s purple 3
20s orange, 25s blue green 4
50s red brown 6
1 Yen carmin 25

1900; silver wedding iss; box of gifts; 3s red 3

Foreign Offices; 1900; Japanese stps surchgd in red or black, the most common being: 5r gray, 1s brown 2

LABUAN



1879-94; 2c grn, 8 red 35 90
2c rose 4 4
6c ylw grn, 8 prpl, 10 bwn 8
12c blue, 16c gray 10
40c orange 15
2c on 8, 16, or 40c; 6 on ditto
6c org, 12 red, 16 ble, 8 on 12



1894-1901; North Borneo stps surchgd. Various desns
1c lil&lk, native, 2va 3 3
2c ble " siag " 4 4
3c bistre " palm " 5 5
5c grn " peacock " 10 10
6c red " coat arms " 15 10
8c red " ship " 15 10
12c org " crocodile " 10 10

18c olive & black, landscape, 2 vars 25
24c lilic & blue, coat of arms, 2 varieties 20
4c on \$1, 10 on \$1, 25c ble grn, 5 ble & blk 8
20c on \$1, 30 on \$1, 40 on \$1, 12c red & blk 12
18c bistre & blk, 24c lil & ble, 18c bist&blk 18
4c sur on 5, 6, 8, 12, 18, 24, 25 or 50c 25
4c on \$1 dark blue 30
2c grn & blk, 4c red & blk or bwn & blk 4
10c vio & bwn, unusrd, 15c. 16c bwn & grn 25
1896; sur JUBILEE and dates; 1c to 8c, price same as for regular iss. above.



'02; 2c grn & blk, 4 red & blk 4
8c org & blk, 10 ble & bwn 10
12 ylw " 16 bwn & grn 15
18 bist " 25 ble & grn 22
50 lilc " vio, \$1 or & bwn
1901; "Postage Due" on regl iss. 2c, 3c
4c, 5c, 6c

8c, 12c, used 10 cts. 18c, 24c 15

LAGOS



1874-94; 1.2p grn, 1p rose 4 3
1.2p on 4, 10p lil&ylw, 7.1.2p 35
1p lilc, 2p gray, 3p bwn 1.00
2p ble, 4 rose, 1S org 1.50
2p lilac & ble 8 8
2.1.2p ultramarine 10 4
3p lilc & org, 4 lil & blk 15 12

5p lilac & green, 6 lil & vio, 1S grn & blk 25
6p grn, 4p violet, 2S6p grn & red 80
2S6p bwn, 5S ble or grn & ble, 10S

LEEWARD ISLANDS



1890; 1.2p lilc & grn, 1p lil & red 2
2.1.2p lilac & ultramarine 3
4p lilac & org, 6p lilc & bwn 10
7p lilc & slate, 1S grn & red 25
5s grn & ultramarine 2.00 2.00
1897; sur. "Sexagenary 1897" 1.2p, 1p, 2.1.2p 20



4p, 6p, 7p, 1S, 5S
1902; 1.2p vio & grn 3 2
1p violet & carmine 4 2
2p " " bistre 7
2.1.2p " " ultramarine 9 3
3p " " black 10
6p, 1S
2S6p, 5S

LIBERIA

1860-80; Liberty seated; large; 1c ble 12 12
2c lake, unused, 8 cts. 6c purple 15
6c red, 12c ble, 24c grn 2.00
12c yellow, 24c rose 35
1881; 3c black; landscape; small 10 15



1882-5; 1st cut.
1c red 4
2c grn 4
3c vio 10 20
4c brown 12 20
6c gray 18 35
8c ble (3 va) 50

16c red, 16c ylw, 32c ble 1.00
1892; 2nd cut and various designs.
1c red, 2c lue, star 4 3
4c grn & blk, elephant, 6 ble & grn, palms 12 12
8c bwn & blk, negro, 12c red, woman 18 15
16c lilc, arms, 24c olive, star 35 35
32c ble, arms, \$1 ble & blk, rhinoceros
\$2 bwn, star, \$5 red & black, negro
1893; 5c on 6c blue green 15
1894; triangular, 5c carmine & black, map of world in center 12 12



1896-1900; 1c magenta or grn 4 4

2c bistre & black, 2c red & black 4 4
5c carmine & black, 5c blue & black 10 10
10c ylw & ble, negro, 15c slate, negro woman 20
20c red, arms, 25c grn, star 35
30c blue, arms, 50c bwn & blk, female head 50
1897; value in center, "Inland Postage" below
3c red & green, large 6

Postage Due; 1892; 3c viol, 6c gray 20
1893; oval; 2c org, 4c rose 8 8
6c brown, 8c ble, used, 12c. 10, 20, 40c
Registration; 10c blue, several vars. 20 15
10c black, several varieties
Official; '92; surch. "Official" or simply O.S.
1c grn or red, 2c ble, red or bist&blk 4
4c, unused, 10c. 6c, 8c 15
12, 15, 16, 20, 24, 25, 30, 32, 50c, \$1, 2, 5
5c gray-blue & black, 5c red & blk 10
5c violet & green, triangular 20

LORENZO MARQUES

1895-6; head; value in 4 corners; "Portugal above, "Lourenco Marques" below.
5r yellow, 10r violet 4 4
15r chocolate, 20r lavender, 25r grn 7
50r, 75r, 80r, 100r, 150r, 200r, 300r, 50 on 300r
In 1895 stamps of Mozambique were surchgd "MDCCCXCV" with inscript'n, for use here.
'98; type '98 iss Angola; 2.1.2r gry, 5 ylw 2
10r green, 15r brown, 20r violet 4
25r blue-green, unused, 5c 50r ble 10
75r rose, 80r purple, 100r blue 18
150r bwn, 200r lilc, unusrd 35c. 300 ble 50
50 on 300 ble, 50 on 75 rose, 50c ble, 700 prpl
Surch on rev: 5 or 25 on 10, 50 on 300r 800r

Newspaper; 2.1.2r bwn; name diagonally across the stamp

LUBECK

1859-61; 1.2s lilac, 2s brown, 4s green 25
1s org, rectangular, 2.1.2s rose 75
1863-4; 1.1.2s purple, 2s rose 45
1.2s grn, 1.1.2s bwn, unusrd 80c. 1s org (oval) 2.50
2.1.2s ultramarine, 4s bistre 1.10



12.1.2c red, 20c bwn, 25c blue 10
30c violet rose, 40c orange 60
37.1.2c bistre, used 3 50. 1f on 37.1.2c 1.25

LUXEMBURG

1852; head to left; "Postes" and figures of value above; 10c gray, used 25c. 1s. g red 75
'50-80; 1c bwn 3
1c org 75 50
2c blk 5
4c ylw 2.50 2.00
4c grn 18 8
5c ylw 15 10
10c lilc 3



1882; 1st of above 3 cuts; 1c lilac 2 1
2c olive gray, 5c grn, 10c carmine 1
4c olive yellow, 20c orange, 25c ultramarine 4
12.1.2c slate, 30c green, 50c brown 10
1f violet, used 20c. 5f orange 1.50
1892-3; 2nd of above 3 cuts; 10c red 1
12.1.2c green, 20c orange 5
25c blue, used 3c. 1f violet 35 20
30c olive, 37.1.2c green, 50c brown 10
2.1.2f black, used, 85c. 5f lake 1.50
1895; 3rd of above 3 cuts; 4c bistre 3
1c gray, 2c brown, 5c green, 10c red 1

Official; "OFFICIEL" has been surcharged on above stamps, the most common being:
1c red brown 25
Same perforated through the stamp:
1c gray, 2c brown 2
4c bistre, 5c green, 10c red 4
Surchgd "S. P." 1c lilac, 2c gray 3 3
4c yellowish, 5c green 7 6

MACAO

1883-7; Crown in center, "MACAU" above it.
5r black, 25r rose or violet, 50r blue 6
80r gry, 100r prpl, 200r org, 300 choc 25
10r org or grn, 20 bist, 40 ble or ylw 50
20r rose, 50r green, 40 on 50 grn 85
50n25, 80, 100; 10 on 25, 20 on 50, 80 on 100 50
10 on 50, 10 on 80r 25
10 on 200 orange, 20 on 80r gray 1.25
On revenues; 5r, 10r, used 12c 40r 30
1887-94; 5r blk 3 3
10r green, 20r red 5
25r violet 12
40r chocolate 12 12
50r blue, 30r on 200 lilc 20 20
80r gray, 100r brown 25 25
200r 1la, 300r org 85



1a on 5r black 3
3a on 20r red, 4a on 25r violet 8
6a on 40r chocolate, 8a on 50r blue 12
13a on 80r gray, 16a on 100r brown 25
31a on 200r lilac, 47a on 30r orange 60
1894; 5r yellow 2 2
10r purple 5
15r choc, 20 lavender 10 10
25r green, 50r blue 20
75 red 100 bwn, 150 red 35
80r green, 200r blu 50
300r dark blue 75
1898; type of '98 issue Portugal.
1.2a ble-grn 3 12a brown 15
1a red, 2a prpl 5 16a brown 25
4a grn, 8a ble 10 21a bistre 50
1898-1901; type '98 iss Cape Verde.
2a grn, 2.1.2a bwn, 3a vio, 4a grn, 5bwn 4
5a on 13a, 10a on 16a, 10a blue 10

(Continued from previous page.) 1-cent value will next appear, and as this stamp comes next in importance to the 2-cent value, collectors will look forward with interest to the advent of this stamp, which may be put into use the present month.

Owing to the amount of Washington birthday matter the next chapter (which will appear next month) on "How to Make Money in the Stamp Business" was crowded out of this number. We regret this very much, because the above series of articles are the most popular which have been run in The Realm during the seven years of the paper's existence, and are looked forward to with a great amount of interest by eight thousand or more collectors every month. During our experience of writing for the philatelic press, we have never written a series of stamp articles which have called forth so much favorable comment—so many letters of inquiry and words of encouragement—as the above. We have therefore concluded to supplement these chapters (as soon as they are completed) with a new series of a similar nature on how to make a variety of articles useful to dealers and collectors, such as stamp albums and stock books, dealers' cabinets, stamp hinges, etc., etc. In the new series we shall be able to take up in detail matters which could only be touched upon in the present set. We also wish to say that it will be useless for collectors to write for back numbers to complete their files, and thus obtain the full set of chapters on the above subject, as all loose numbers up to the present have been sold for this purpose, and money has to be refunded. Late in the spring, however, we contemplate publishing these chapters in book form, as will be announced later.

The increasing popularity of the so-called "stamp mania" is due in no small measure to the favorable comment given it by the daily press, by educators, and all those who have given it impartial consideration. A special cable to the New York Herald, which reads as follows, reflects the state of feeling at the present time regarding philately in London:

"Stamp collecting in London is increasing every day. The very smartest people are going in for it. I hear that the present war has started more than 25,000 fresh collectors any number of officers, generals even, being bitten with philatelic enthusiasm.

"To show how stamp collecting is increasing, new shops are cropping up every day in the West End. There are now two in Bond street, of all places. "Lord Crawford probably spends more money on stamps than any other man in England. It is said that last year he added no less than £10,000 (\$50,000) worth to his collection, which, as may be imagined, is a very fine one, indeed.

"The Prince of Wales collection is well known, but it can, by no means, be reckoned among the great collections of the world, though a well-known philatelist in the colonies has presented to His Royal Highness a number of very valuable specimens. I hear, too, that one of the colonies sent over to London and purchased at a well known dealer's no less than £300 (\$1500) worth of their own stamps to give to the Prince of Wales, as they were unable to obtain them at home."

Alexander Holland, president of the American Phil. Association, displayed a complete collection of the stamps of Greece at a recent exhibition held by the Chicago Philatelic Society.

The colors of the stamps of Mexico are soon to be changed.

The Canadian press informs us that Sir William Mulock, postmaster-general, has decided upon the issue of new stamps for Canada, and if he approves of the design that has been submitted to him they will bear an exquisitely finished portrait of His Majesty King Edward. The new stamps will not go into use, however, until the present supply has been exhausted. This will probably be about June 1 or July 1, the report continues.

Insurance to the amount of \$100,000 was placed on stamps displayed at a

recent exhibition given by the London Philatelic Society.

There have been so many stamps issued lately with pictures of wild beasts upon them, that many of the younger collectors are doubtless beginning to think that the world, outside of the United States, is being overrun by the lower animals who will shortly, if allowed to multiply at the present rate, exterminate the entire human race.

Three competitive exhibitions have been planned by the section of philately of the Brooklyn institute, the first one having taken place on Friday evening, Jan. 23. This was an open competition for the best 50 canceled stamps, condition, not rarity, counting. The total of 300 points was scored as follows: For each stamp, one point for color or for brilliancy, two points for centering and three points for cancellation. Legible town cancellations would count three, ordinary town cancellations two, bar or cork cancellations, one. No damaged or repaired stamp could score any point. Pairs or blocks counted as one stamp. First prize, Institute silver medal contributed by J. Andreini. Second prize, ribbon or parchment, as an honorable mention.

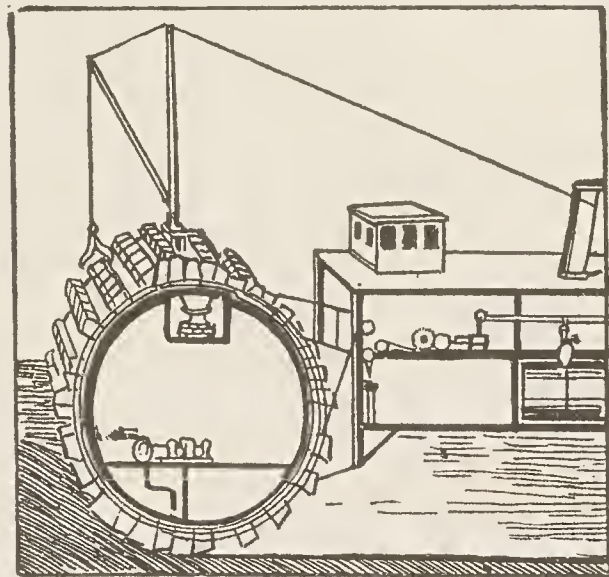
The second exhibition to be held on the evening of Friday, February 27, shall be for the best exhibit of stamps of any one of the following countries: Chile, Hong Kong, Belgium, Jamaica, Netherlands, Egypt. The total of ten points may be scored as follows: Three points for condition, three points for rarity, three points for numbers, and one point for general effectiveness and skill in arrangement. First prize, Institute silver medal, contributed by William H. Sussdorf. Second prize, ribbon or parchment, as an honorable mention.

The third exhibition, to be held on the evening of Friday, March 27, shall be for the best fifty different unused stamps, of the catalogue value of \$10 and under. The total of 300 points may be scored as follows: For each stamp, one point for color or brilliancy, two points for centering and three points for rarity. No damaged or repaired stamp can score any point. First prize, Institute silver medal, contributed by section on philately. Second prize, ribbon or parchment, as an honorable mention.



The illustration presented below shows an improved machine for excavating the soil from the beds of ship channels and depositing it either in scows or transferring it direct to the banks by means of an auxiliary conveyor, the special advantage of this form of excavator being that the width of the cutting is considerably greater than that made by any other apparatus now in use.

The new dredge, says a writer in the Louisville Courier-Journal, consists



CONTINUOUS DREDGE.

principally of a closed cylinder, which floats on the water, having around its periphery a series of tracks. The width of the cylinder and the number

of tracks can be varied, and each track carries an endless chain of buckets propelled by an engine located on a float at the rear of the cylinder. Inside this cylinder a number of compartments are arranged to admit water and air, to control the depth of the cutting and to permit the elevation of the entire bucket mechanism when the excavator is to be moved from place to place.

As the buckets travel around the endless tracks the dirt is scooped in and elevated to the highest point, where an automatic tripping device discharges the contents of each bucket into a shoot leading to a scow at one end of the cylinder. As the excavation progresses the dredge is advanced gradually forward, so that the whole operation is practically continuous, and an area of considerable length and width can be excavated in the course of a day. George G. Powell of New York city is the inventor.

BOON FOR ELECTRICIANS.

A Safety Dress Invented by Professor Artemieff.

Experiments have been made with Professor Artemieff's safety dress in the high tension laboratory of Messrs. Siemens & Halska. This dress, says a writer in Engineering, is constructed entirely of fine but thickly woven wire gauze. It completely incloses the wearer, inclusive of hands, feet and head. Its total weight is 3.3 pounds, its resistance from hand to hand .017 ohms, and its capacity varies from .0002 up to .00025 microfarads, according as the wearer is far away or near to a wall. The cooling surface is so great that a current of 200 amperes can pass through the dress for some seconds from hand to hand without perceptible heating effect.

Standing uninsulated on the ground and clad with this dress, Professor Artemieff drew sparks from the secondary terminals of a transformer which was giving a tension of 75,000 volts, the period being fifty cycles per second. He next seized the main, and later on, the potential being raised to 150,000 volts, he drew sparks from both terminals and handled the latter. The machine supplying this transformer was of 170 kilowatt capacity.

In concluding the experiments the inventor short circuited this generator by clutching hold of the terminals, the potential difference between the two being 1,000 volts, and the current passed 200 amperes. The circuit was broken by simply letting go of one electrode. Throughout these experiments Professor Artemieff declared he felt not the slightest sensation of any current through his body.

Red as a Cure.

The interest lately excited in what is known as the "red light treatment" of smallpox, wherein the patient is confined in a room into which only red light is admitted, calls attention to the remarkable way in which modern science seems to revive and reform empirical methods of the past. Even so far back as the reign of Edward IV. smallpox patients were treated by wrapping them in red covers and putting red balls in the bed. It was thus that John of Gaddesden treated a Prince of Wales. This method has also been noticed as a popular custom in Roumania. In recent years, too, a French surgeon has told of smallpox patients in Tonquin being isolated in alcoves almost darkened by red carpet hangings and of wonderful cures ensuing. In Japan the patients were covered by red blankets and the children given red toys to play with.

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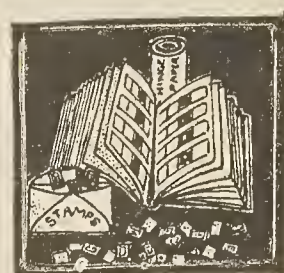


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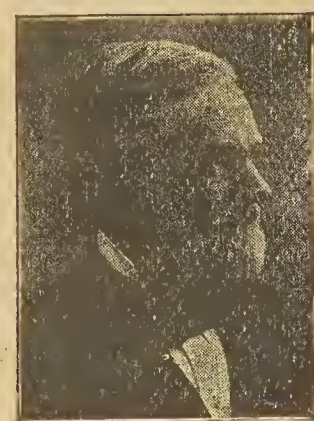
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